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THE CLEVELAND MUSEUM—FRONT VIEW—SOUTH FAÇADE

THE NEW CLEVELAND MUSEUM OF ART

ON THE 6th of June the Cleveland Museum of Art, which for the past three years has been under construction, was opened with an Inaugural Exhibition and appropriate ceremonies. This Museum is beautiful and appropriate in design and extremely well planned, and may be reckoned as an asset not only to Cleveland, but to the Nation.

It is a white marble structure of classic design set among the trees on an eminence in Wade Park. Approaching the building from the Euclid avenue entrance to the park it appears to be a single story in height, with long blank walls flanking a tetrastyle Ionic portico, relieved at either end by a pair of engaged columns between piers marking terminal pavilions. Passing around the building it is found that at both ends there are triple windows framed by a repetition of the pavilion motive with the same number of columns as in the portico. The north front, that directly opposite the main approach, shows a façade pierced with

windows, but is dignified in appearance and in keeping with the general classic design.

The architects of this building were Messrs. Hubbell and Benes of Cleveland, who prepared the plans in consultation with the late Edmund B. Wheelwright of Boston. On the ground floor of the building, to which entrance is had from the rear, are the administrative and educational departments of the Museum. Here to the right of the main entrance is a lunch room with its kitchen and pantry purposed for the use of the general public. To the left is the print room and a room for conferences. The central space to the left on the ground floor is given over to an auditorium seating approximately 450 persons. This is one of the most charming public lecture halls to be found in any of our modern museums. The platform stage is well placed and of satisfactory height; the walls enclose without obviously restricting, the floor slopes just enough, the chairs are of an exceedingly comfortable character, and the proportions



THE CLEVELAND MUSEUM—GALLERY 4—HOLDEN ROOM—EARLY ITALIAN PAINTINGS

and atmosphere are such as to create an intimate relation between speaker and audience.

Beyond the auditorium is the library, and off of this is found the photograph room which can also be used for small class meetings.

Opposite the foyer into which the

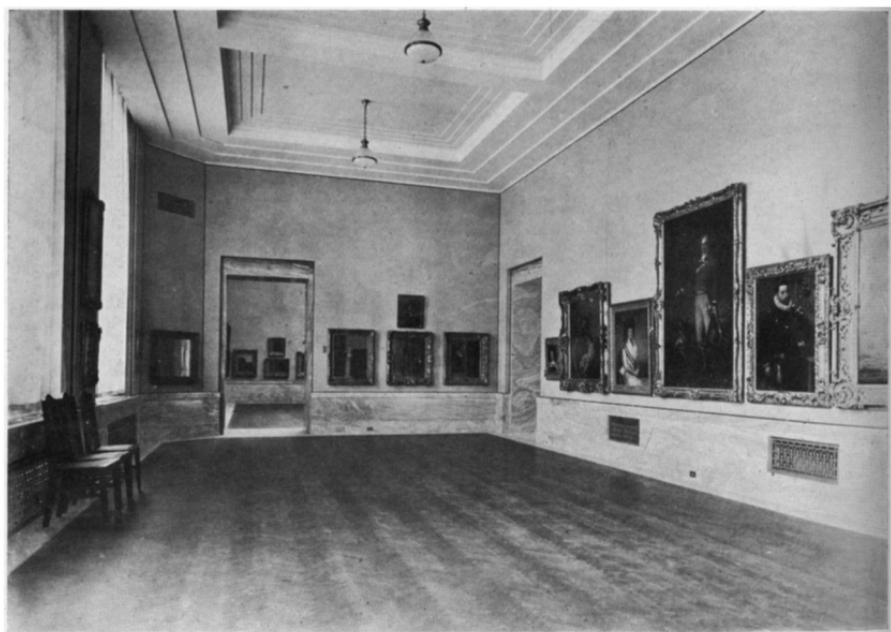
auditorium opens is a double stairway leading up two easy flights to the garden court from whence the main floor of the Museum is accessible. Beyond the foyer to the right are the administrative offices, while at the rear are the receiving and storage rooms, work shops, etc.

All the most modern devices for caring for



THE CLEVELAND MUSEUM

COURT OF TAPESTRIES AND ARMOR



THE CLEVELAND MUSEUM

GALLERY 5

DUTCH AND SPANISH PAINTINGS

Art treasures have been installed in this perfectly equipped Museum. The storage room is a model of its kind and contains certain admirable devices which are not to be found elsewhere.

The main floor may be reached by the public either through the main entrance, facing the entrance to the park, or from the rear by way of the ground floor and the central staircase.

Entering the building by the south portico, where are placed memorial tablets commemorating the munificent gifts of John Huntington and Horace Kelley which have made the Museum possible, the visitor finds himself in the entrance lobby which opens directly into the rotunda. Immediately opposite is a large square hall decorated in blue and buff, the Colonial colors. Herein are exhibited works of art of the Colonial period in America including not only paintings, but furniture, silver and other examples of industrial art.

Opening from this successively is a series of rooms extending around the entire building. First a Gothic and Mediaeval room, then the long Renaissance gallery. Third, a room in which paintings of the Italian school are shown, after which come galleries devoted to Dutch and Spanish, French, English and American paintings.

This series of rooms surrounds a great court architecturally treated in a somewhat stern manner as befits its use as a gallery of tapestries and metals, arms and armor.

Occupying similar space in the opposite wing is the garden court, previously mentioned, one of the unique and interesting features of this new Museum. It is spacious and suggestive of the courts of some of the famous Italian palaces. The walls are of soft-toned brick. In the middle splashes a fountain. There is an abundance of growing plants, and open sky-light gives an out-door effect, while here and there taking their places as ornaments rather than mere exhibits are architectural objects and works of decorative art.

The general tone of the Museum is gray, but spots of color relieve resulting coldness. The room in the north-eastern corner in which the paintings of the Italian school are shown reproduces an apartment in an

Italian Palazzo of the Cinquecento. There is a vaulted ceiling enriched with ornament and color, the doorways and surbase are of travertine and brown velvet covers the walls. At the opposite end of the building is a room devoted to the art of the Near East, that is to say, of the Asiatic countries to the east of the Mediterranean, which has likewise been decoratively treated and presents an interesting color scheme.

There is certain space available on the second floor and here a room 80 x 30 feet is to be devoted to the uses of a Children's Museum, in which will be brought together material of various kinds likely to stimulate childish imagination and help to visualize studies in design, history, geography, etc. To this museum some valuable gifts have already been made.

It is an impossible thing for a museum such as this to spring full-fledged into existence and those who had the privilege of attending the inaugural ceremonies could not have failed to be impressed not only by the beauty and charm of the structure, but with the great future which lies before the institution. A museum is essentially for use and it is through the fulfillment of this function that it acquires real significance. There is of necessity something raw and chilly about a new museum, up the stairs of which but few feet have tramped and through the halls of which almost no seekers after pleasure and knowledge have wandered. The atmosphere is lacking, but the sense of undeveloped opportunities and possibilities is great.

The Inaugural Exhibition which opened on the sixth of June and will continue well into September is of a varied and interesting character, setting a good standard for the future, but not one so high that it cannot be lived up to and exceeded. Of necessity many of the exhibits were borrowed, and if it were not so there would be little opportunity for growth and development. To stock a museum complete and outright would mean putting an end to progress. The Cleveland Art Museum is, and will undoubtedly always be, the possession of the people of Cleveland, who will through succeeding generations take pride in assisting in its development and contributing to its growth.

Among the most notable loans attention



THE CLEVELAND MUSEUM

GALLERY 2

GOTHIC ROOM

may be called to the collection of Oriental Art lent by Mr. Charles L. Freer from the collection which has been deeded to the Smithsonian Institution for the Nation.

One large gallery was given over to paintings by contemporary American artists and herein will later be shown transient and travelling exhibitions.

Specially notable among the Museum's present possessions is the Holden collection of paintings of early Italian masters, a part of a collection originally brought to this country by James Jackson Jarves, the major portion of which is now in the historical collection at Yale. The Holden collection contains very interesting examples of the works of painters of the Italian schools of the fifteenth and sixteenth centuries, not great masterpieces, but thoroughly representative works.

Among other important gifts to the Museum should be mentioned eight tapestries illustrating the story of Dido and

Aeneas which were originally owned by the Barberini family in Rome, from whom they were purchased by the late Charles M. Foulke of Washington, D. C., who sold them to Mrs. Dudley Peter Allen in 1915 for presentation to this Museum in memory of Dr. Dudley Peter Allen.

From Mr. and Mrs. John L. Severance the Museum has also received a very valuable collection of arms and armor.

For so admirable a beginning too much credit cannot be given to the officers of the Museum and the capable director, Mr. Frederick Allen Whiting. In his address at the inaugural ceremonies held in the auditorium of the Museum on June 6th, Judge Sanders, the president of the Museum, laid special stress upon the fact that the Museum as it stands today represents not only thought and effort, but the finest kind of cooperation, and that it bears witness to the fact that on the part of many it is understood that the immaterial rather

than the material things of life signify, and that in the truest sense it is impossible even in this so-called materialistic age

for "man to live by bread alone." It is in this spirit that this Museum has had its inception.

THE DEMOCRACY OF ART*

BY CHARLES L. HUTCHINSON

President of the Art Institute of Chicago

First Vice-President of the American Federation of Arts

IT IS my privilege and my pleasure to bring greetings and congratulations from the Trustees of The Art Institute of Chicago to the Trustees of the Cleveland Museum of Art. We rejoice with you in the dedication of this beautiful building. The citizens of Cleveland may well be proud of what you have accomplished, for this temple dedicated to the fine Arts will bring beauty and inspiration into their lives. We would express also our appreciation of the munificence of John Huntington and Horace Kelley, to whom not only you but all the citizens of our country are indebted.

Many may wonder why I have chosen a subject so old and trite as the Democracy of Art. It is almost as hackneyed as the word Art itself. What word of the English language has been more often misused and so much abused. Think of the crimes committed in its name. This of all that we have been called upon to accept as masterpieces of Art. Surely Art has been used as a cloak to cover a multitude of sins.

Her devotees, wise and unwise, have preached her doctrines so incessantly of late years that we are often weary of them and the cause they represent. But until the mission of Art is more widely understood there will be need of much preaching. This preaching should emphasize the democratic nature of Art and set forth the great value of Art as a vital factor in the everyday life of the materialistic age in which we live.

There are many definitions of the word Art. No universally accepted definition of the word has yet been found. Tolstoi has written a full volume in answer to the question, "What is Art?" without re-

moving the question mark. One could consume an entire evening in quoting the various definitions of the word. Many of them are very amusing. Perhaps that of Mr. Gookin is the best one yet presented to us—"Art is the coordinating intelligence and skill which man exercises in creating beautiful things."

Originally the word Art included almost every form of human endeavor. As late as the Italian Renaissance, no distinction was made between Art and Craft, every craftsman was an artist in his degree, and every artist was a craftsman of a superior sort. This was true of Donatello, Verrocchio, Leonardo, Raphael, Michael Angelo, Titian and Paul Veronese in the south, as well as of Van Eyck, Memling, Dürer, Holbein, Rubens in the north. They were all workmen skilled in form and color. Now we make a distinction between the useful and the fine arts. At the present time when we use the word Art it is generally understood that we refer to painting, sculpture or architecture. This limited use of the word is unfortunate, since it has in a large measure led unthinking people to look upon Art as something apart from daily life. Nothing is more untrue than this assumption. Art is not destined for a small and privileged class. Art is democratic. It is of the people and for the people. The basis of all great Art is human nature, and this fact is its one permanent element.

As industry takes the raw material of wood, and coal, and iron, and shapes them into the necessities and comforts of life, so Art takes the raw material of leisure, ambition, and desire, and creates with them forces for the refinement of living.

*An Address delivered at the opening of the Cleveland Museum, June 6, 1916.